KENNEDY'S PATENT OUTLINER

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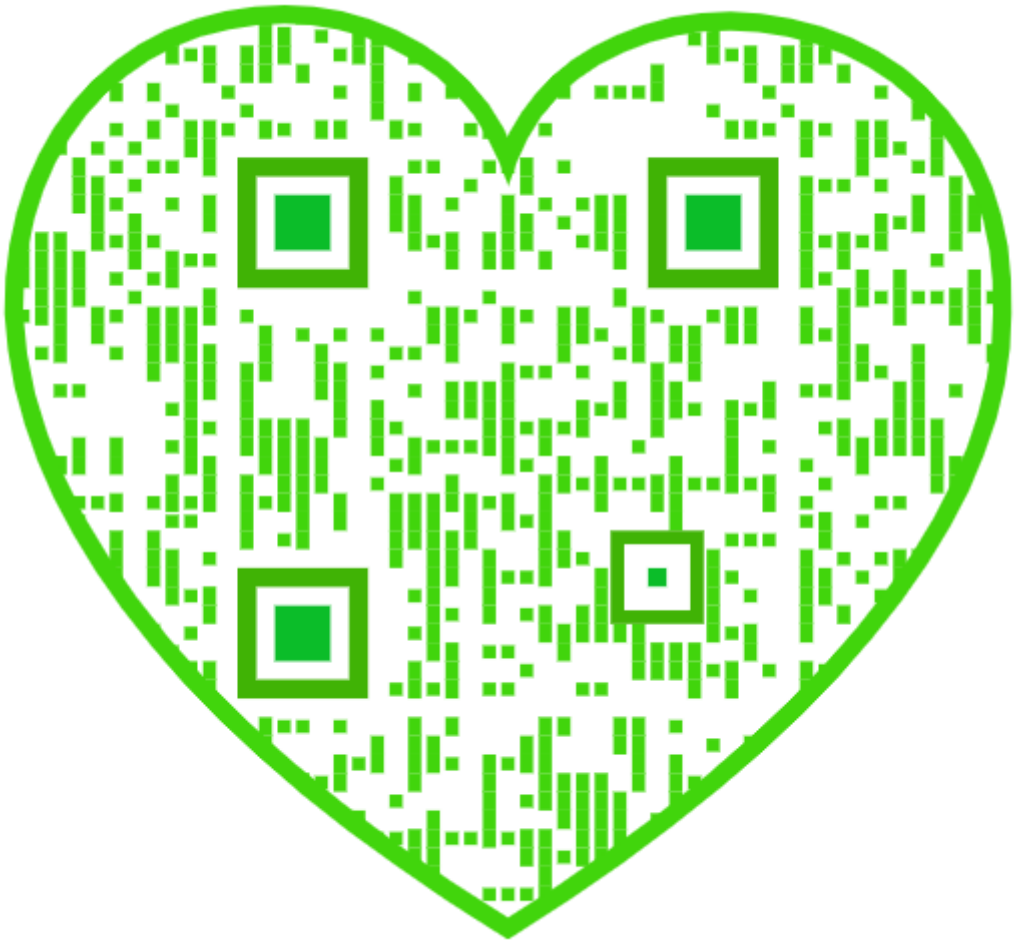

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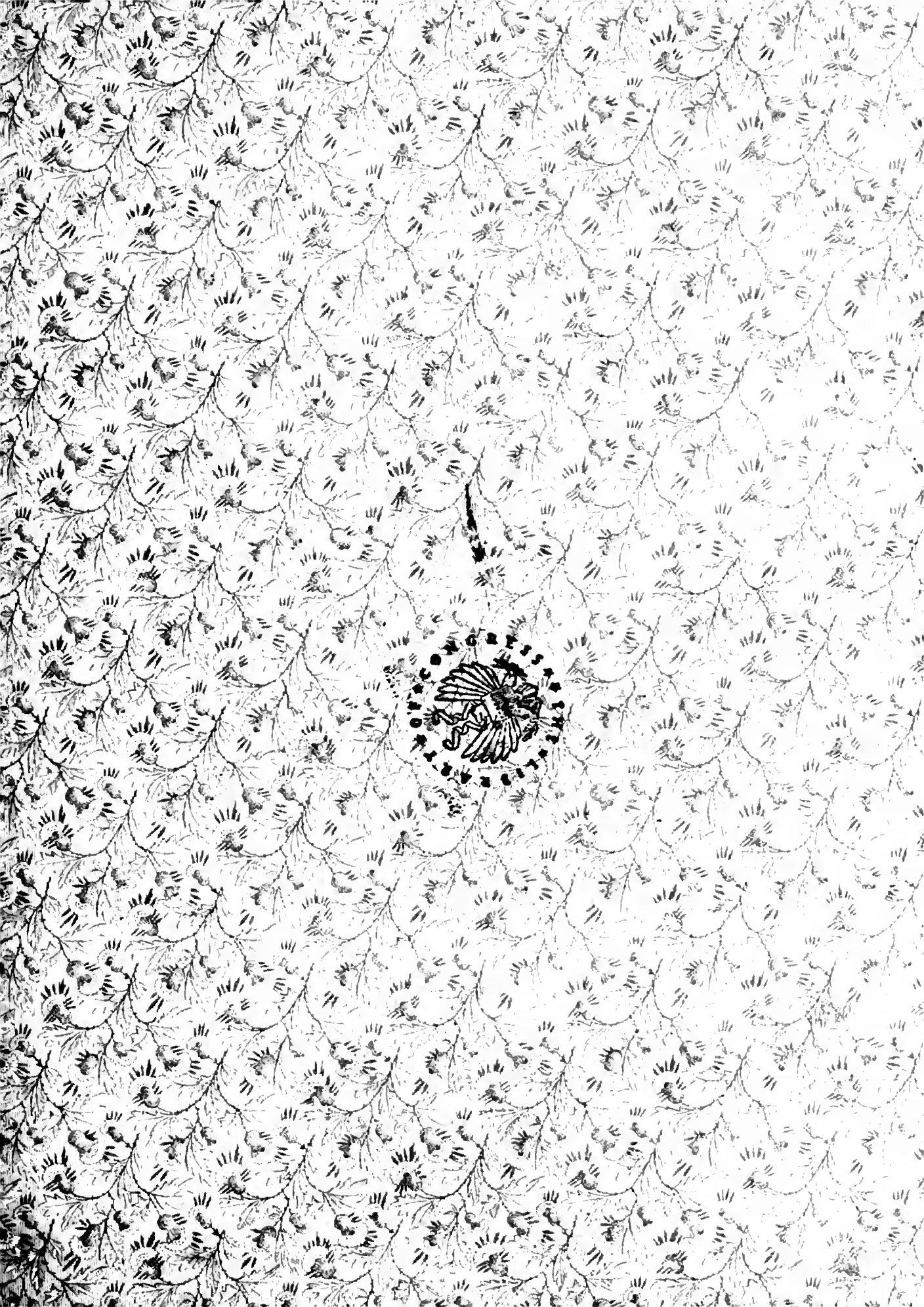

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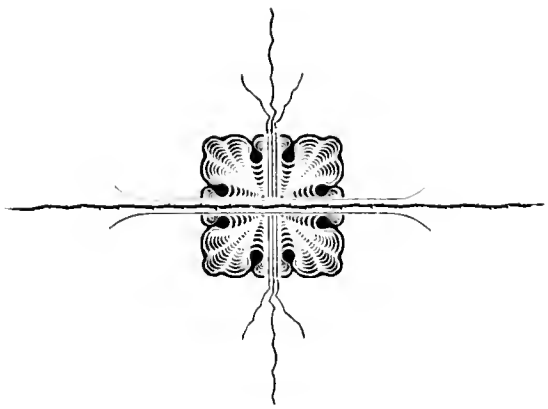

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THE

Science of Coat and Vest Cutting

CONTAINING

NOTES AND EXPLANATIONS

OF

KENNEDY'S PATENT OUTLINER

FOR

DRAFTING COATS AND VESTS

WITH

Diagrams of the Different Garments

AND OTHER USEFUL INFORMATION
FOR THE CUTTER

BY

HENRY G. KENNEDY

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JAN 2 1892
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PREFACE.

IN placing this work before the fraternity I have endeavored to combine simplicity, accuracy and rapidity with common sense, omitting all superfluous matter and avoiding mere theories, giving only those principles which have been tested with the most satisfactory results by cutters of known ability.

The Outliner is the result of fifteen years' constant experiment, during which time it has been my constant aim to perfect a system of cutting that would reduce the labor of the cutter to a minimum, and at the same time enable him to turn out the most perfect fitting garments without the aid of test measures or notes of any kind.

The diagrams illustrating the practical working of the Outliner have been prepared with the view of enabling those cutters who cannot take advantage of personal instructions to acquire a thorough knowledge of the System by a few hours study of the work.

In conclusion, I have to thank those cutters who, during the experimental stage of the Outliner, rendered me much valuable assistance by practically testing each point as it was worked out, thus insuring the complete success which has crowned my efforts. Believing that this system will prove a boon to the experienced cutter, as well as to the young man just starting out, I respectfully submit it to the consideration of the trade.

H. G. KENNEDY.

DESCRIPTION

OF

KENNEDY'S PATENT OUTLINER.

THE PRINCIPLE.

The Outliner is a combination of scales, so arranged as to produce the necessary points for any size or style of coat and vest, in from eight to ten seconds. It differs from all other systems known to the trade. It fits all forms with equal ease, making the necessary changes in the draft for the most awkward form without any variation in the work of the cutter. In other words, no matter what form of draft is desired, the cutter has not to draw on his experience or judgment for its production, but simply to follow the directions as given for drafting a proportionate coat.

The plan of drafting rests wholly on the measures, and the Outliner enables us to so apply them that all the points are arrived at without the aid of construction lines, or, as the name implies, the points are produced on the outlines of the garment direct. It is not necessary to find a square or angle in order to produce the circle of a scye or curve of a gorge. Each point is independent, so that should a mistake be made in any point it does not affect the others, but will immediately show itself and may be corrected when forming.

GENIUS AND TASTE.

GENIUS consists in the power of executing. Taste in the power to judge of the appropriateness of symmetry and beauty. The cutter who aims to secure the first place in his profession has every inducement to exercise all the genius and taste he possesses. In the first place, he should aim to produce a perfect fitting draft. When this is accomplished to his satisfaction, which the Outliner will enable him to do, he will have secured a basis on which to work out the ideal of beauty he desires.

In many instances good taste will not demand an accurate fit, but with a correct draft before you, good taste will suggest where to add on or take off so as to improve the appearance of your customer by giving style to the garment without endangering its balance.

JUDGMENT.

A good many cutters have a great deal to say about using judgment in drafting, and consider that if a rule will draft to fit every form they will have very little use for the exercise of this faculty.

However perfect the science of cutting may be, the cutter will generally have to employ all the judgment he possesses. His profession makes it necessary for him to judge of the customer's taste, and it is always good policy to comply with his wishes to a degree that will not prejudice his own reputation. He must judge of the fabric he is to cut in order to lessen or enlarge it to insure the correct size, and in numerous other ways he will be called upon to use his judgment—notwithstanding the fact that he may have a perfect knowledge of the science of cutting.

EXERCISE TACT.

IT has been said that tact consists in having the skill to adapt our conduct to circumstances. It may not be amiss to address a few words on this subject to the younger members of the profession.

The cutter who has had some experience in dealing with the average customer is a competent witness as to the unfair criticisms, and sometimes, the aggravating remarks that are made about his work. These disparaging remarks excite a natural indignation in the mind of every one who has a proper sense of what is due to his self-respect. But instead of giving expression to this feeling, our object should be to restrain it, and in a courteous way to make the offender understand that he is laboring under a misapprehension as to the facts, and that he has made a mistake. To do this, and at the same time to avoid offending your customer, will call for the exercise of tact.

In every community there are certain individuals who have peculiar ideas on the subject of style in dress. Occasionally it may be good policy to accept the suggestions offered. It will not often happen that you *must* do so, but when you must, do it gracefully. As a rule, if you can explain in an agreeable way the difference between his views and what you know to be the correct style, your customer will be persuaded to accept your opinion, and will learn to respect your superior knowledge concerning your own trade.

Every man who possesses good taste desires to be not only well dressed, but also according to the prevailing mode. If you will ascertain what is the taste of each customer you will know, when necessary, how to modify or change the style for the season, to suit him. Do not allow him to leave your store with the impression that he has ordered something that he does not altogether like, but if you convince him that it is your aim to give him a garment that will please him, well made and carefully finished in the minute details, you will accomplish your object, viz.: to make him disposed to recommend you and your work to each one of his friends. Thus every garment you send out will be an advertisement that will bring you new customers.

IMPORTANCE OF THE PROFESSION.

IF you have a proper conception of the importance of your profession, it will be your ambition to attain to the perfection which is the reward, as well as the result, of careful attention to every detail connected with your business, and in the course of a few years you will have earned a reputation as a master in your special department of trade that will bring you a definite yearly income, in proportion to the numbers and wealth of the community in which you are carrying on business.

MEASURING.

THIS is the most important part of successful cutting, and too much care cannot be taken in this particular. If you do not have the correct measures, how can you produce a perfect-fitting garment?

Because cutters, as a rule, are not careful enough in taking the measures, they attribute the blame of a badly-fitting garment to the system, whereas a little care exercised in measuring would have produced the most gratifying results. There is no necessity to take an unreliable measure.

Personal instructions are desirable, but not indispensable.

The explanations given are so complete that you cannot fail to understand them.

UNNATURAL POSITIONS.

IT is a well known fact that many gentlemen, when about to be measured, assume an unnatural position. The majority will straighten up and swell out the chest. While, as a rule, it would be useless to call the attention of your customer to the fact that he is not standing naturally, you may get him to do so by placing your hands in a gentle manner on his shoulders, preparatory to taking his measure, and diverting his attention from the latter fact by a reference to the weather, or some other interesting topic.

CUTTING.

THERE are a few rules that should be observed in cutting:

(1) Make up your mind to blame no one but yourself for a mis-fit, or an awkward-looking garment.

(2) Cut every piece the exact length for its position.

(3) Let the curve of one piece fall gracefully into the curve of another, so as not to invite the shears of the journeyman.

(4) Avoid, as much as possible, force work, such as holding on, shrinking, stretching, etc.

(You can fit better without such work, and the garment will keep its easy, graceful appearance much longer.)

A LAST WORD BEFORE COMMENCING TO DRAFT.

YOU can confidently trust that the Outliner will fit equally well the long neck and sloping shoulders, short neck and high shoulders, the crooked back, corpulent or lean figure; therefore let me urge you not to deviate from it for any form.

Depend wholly on your measures and the *Outliner* for the fitting of all garments.

In changing from one method to another, a great many cutters are apt to think this or that ought not to be so, and change a point here and a point there before giving the new method a fair trial. As a consequence, they seldom obtain satisfactory results. Now if the cutter will be guided by the following instructions, he will find this system to be all that is claimed for it — always remembering that the mere possession of an arithmetic does not make one a mathematician.

TABLE OF PROPORTIONS FOR MEN'S COATS.

Breast.	Waist.	Seat.	Upper Shoulder.	Lower Shoulder.	Suppression.	Sleeve.	Natural Waist.	Fashionable Waist.	Neck.	Fullness for Sleeves.
35	31	36	24½	24½	2¼	31½	15¾	17¾	14½	1½
36	32	37	25½	25	2¼	31¾	16	18	15	1½
37	33½	38	26	25½	2½	31¾	16½	18½	15¼	1½
38	34½	39½	26¼	25¾	2½	32½	17¼	19¼	15½	1½
39	35½	40½	27	26½	2½	33¼	17¼	19¼	15¾	1¾
40	37	41½	27½	27	2¼	34	17¾	19¾	16	1¾
41	38½	42	28	28	2	34¼	18	20	16½	1¾
42	40	43½	28½	28½	2	34½	18¼	20¼	16¾	2
43	41	44	29	29	1¾	35	18¼	20½	17	2
44	42	45	29½	29½	1¾	35½	18½	20¾	17¼	2¼
45	44	45½	30¼	30½	1½	35½	18½	20¾	17¼	2¼
46	45	46	30½	31	1½	35¾	18½	21	17½	2½
47	46	47	31	31½	1½	36	18½	21¼	17¾	2½
48	47	48	31½	32	1½	36	18½	21½	18	2¾

TABLE OF PROPORTIONS FOR BOYS' AND YOUTHS' COATS.

By TAYLOR.

Age.	Breast.	Waist.	Hip.	Upper Shoulder.	Lower Shoulder.	Suppression.	Natural Waist.	Fashionable Waist.	Length.	Sleeve.	Neck.
6	24	24	26	18	18	0	10½	13½	18	20	10¾
7	25	25	27	18¼	18¼	¼	11	14	18½	21	11
8	25½	25	27½	18¾	18¾	½	11½	14¼	19½	22	11¼
9	26	26	28½	19	19	¾	12	14½	20½	23	11½
10	26½	26	29½	19½	19½	1¼	12¾	14¾	23½	24¼	12
11	27½	26½	30	20	20	1½	13	15¼	24	25½	12¼
12	28½	27	31	20½	20½	1½	13½	16	24¼	26½	12½
13	29¼	27½	32	21	21	1½	14	16½	24½	27½	13
14	30	28	33	21½	21½	1½	14½	17	25	28½	13¼
15	31	28½	34	22	22	1¾	15	17½	25	29½	13½
16	32	29	35	22¾	22¾	1¾	15½	18	25½	30	13¾
17	33	29½	35½	23½	23½	2	15¾	18	26¾	30½	14
18	34	30	36	24	24	2	16	18	27½	31	14½

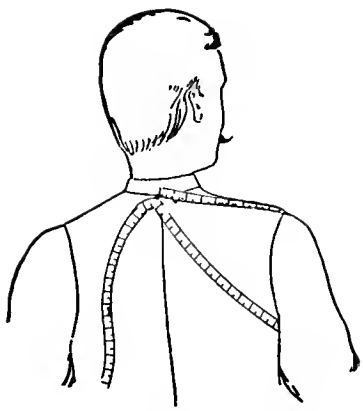


Fig. 2.

Upper Shoulder Measure.

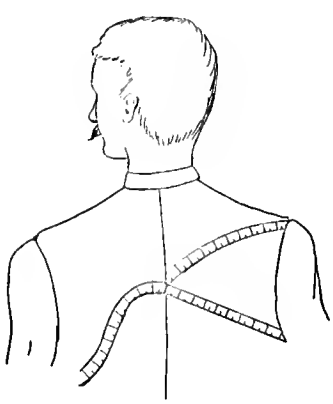


Fig. 3.

Lower Shoulder Measure.

DIRECTIONS FOR MEASURING.

TAKE measures over the vest, except for overcoats. For the latter, take the measure over the body coat, or add two inches to the shoulder, breast, waist and seat measures, if taken over the coat.

Make a mark one inch below height of collar desired, and also at the hollowest part of waist. Measure from point at neck to waist and full length, say 16, 28. Take upper shoulder measure from point at neck around under the arm to same place as shown by Figure 2, say 25, and lower shoulder from center of back around arm to center of back, as shown by Figure 3, say 25. Measure for sleeve from center of back to elbow and full length, or by placing square under the arm and measuring to hand, say 19, 31. Breast measure, say 36; waist, 32; seat, 36½.

Sack coat measure as taken above:-

3¼ 1¼ 16 28 25 25 19 31 36 32 36½; Vest: 13 25

As put down for drafting:— Vest,

3¼	16	12½	19	18	13
1¼	28	12½	31	16	25
				18¼	
2 | 4½					

2¼ suppression.

In cases where the cutter has not taken a shoulder measure the latter can be obtained for a proportionate form by dividing the breast measure by 3 and adding in ½ inch, thus: 3 | 36

12 × ⅓ 12½

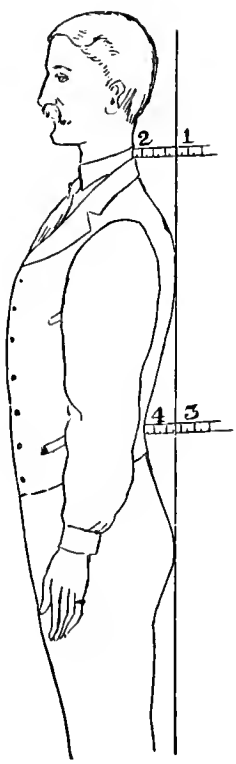


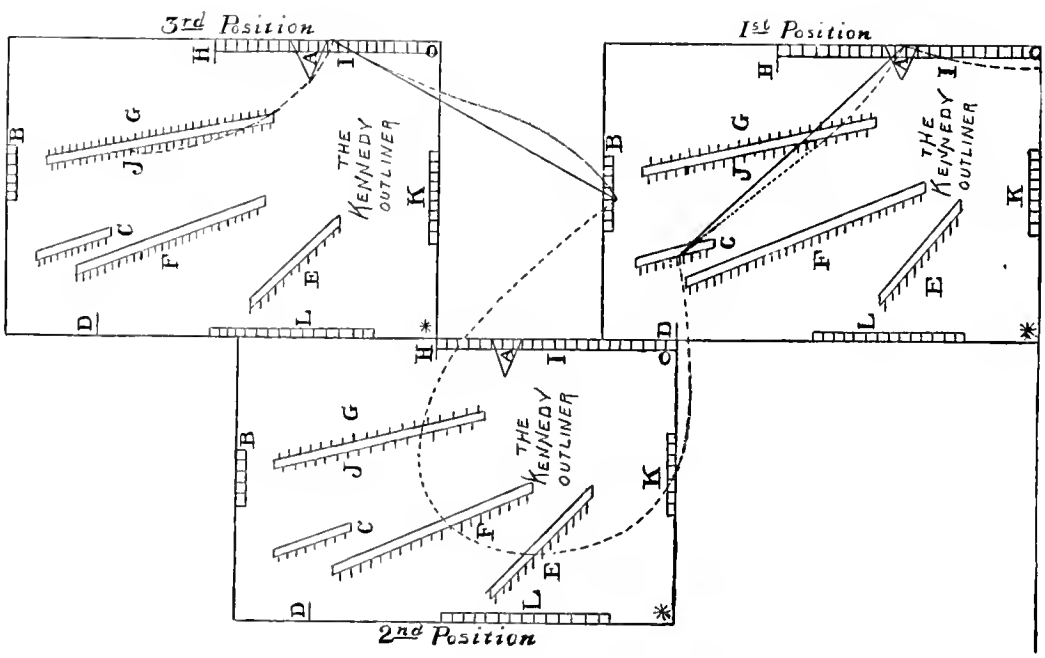
Fig.1.

SUPPRESSION MEASURE.

TO TAKE SUPPRESSION MEASURE.

PLACE straight edge up center of back. Measure in at neck to shirt collar; also at hollowest part of waist. To apply this to drafting, add both measures together and divide by 2. Thus, $3\frac{1}{2}$ inches in at neck and $1\frac{1}{4}$ in at waist would make $4\frac{3}{4}$, divided by 2 would be $2\frac{3}{8}$. This would be the amount of suppression as taken out between back and sidebody in skirt coats, or between back and side seam nine inches below waist measure on sacks.

In cases where the cutter has to work on old measures, using the long balance from neck point to natural waist, the same result may be obtained by adding two inches to the balance measure and subtracting from the amount obtained by measuring pattern from top of back through shoulder point to natural waist, or where no balance measure has been taken, by referring to proportion scales for suppression.



THREE POSITIONS OF OUTLINER.

TO USE THE OUTLINER.

ALWAYS DRAFT BY ONE-HALF OF LOWER SHOULDER MEASURE.

TO FIND SHOULDER GORGE AND SCYE POINTS OF ANY COAT OR VEST.

Commence by placing Outliner on back line, as shown in first position.

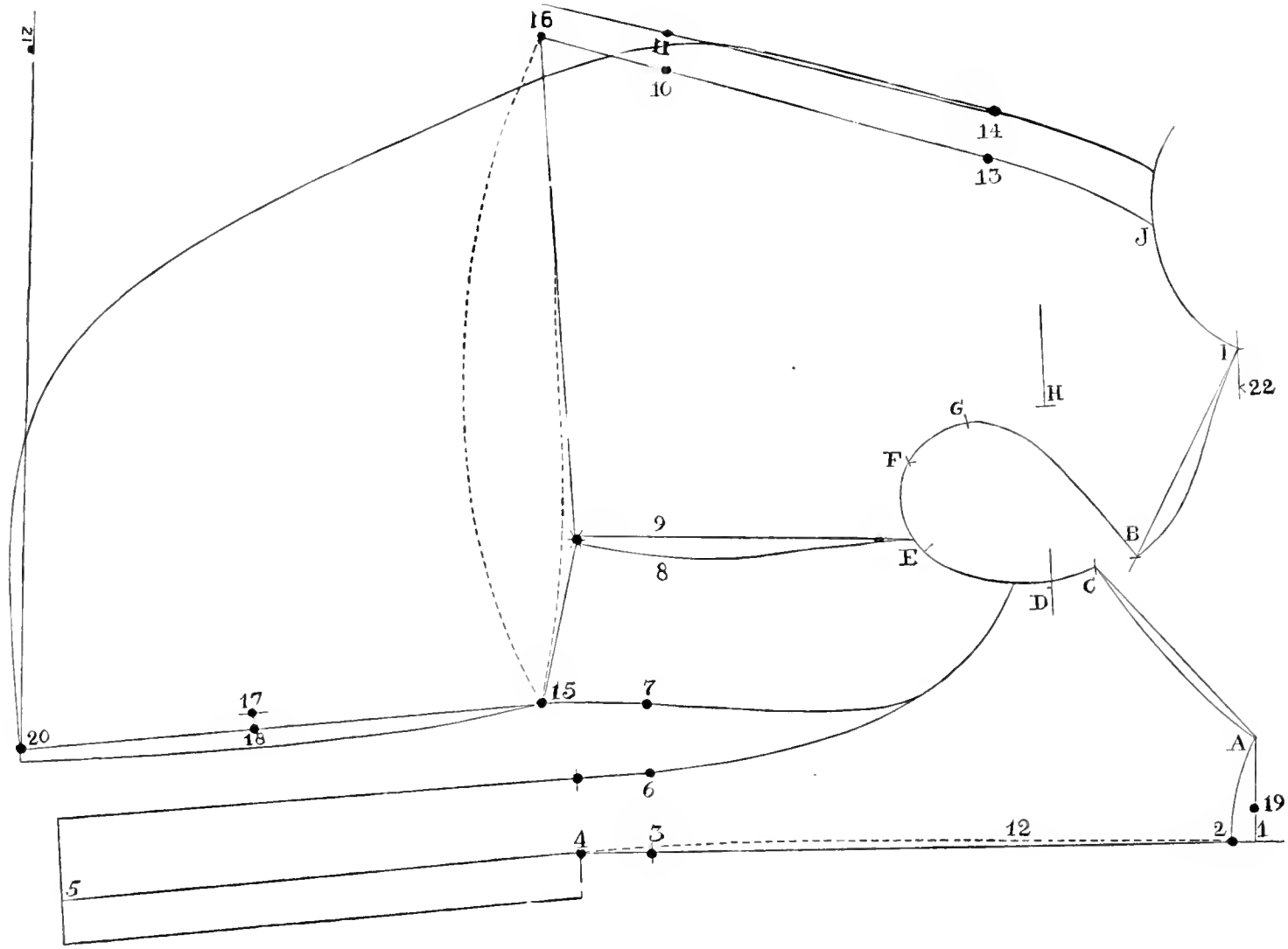
Square across top and mark points A. B. C., using lower shoulder measure, say 13. Mark point at D. and draw line to corner, N.

2d. Place O corner of Outliner on D. point. Square by line D. N. Mark points E. F. and G., lower shoulder 13. Mark point at H. and draw line to P.

3d. Place * corner of Outliner on point H. Square by line H. P. Mark points I. and J., lower shoulder measure, 13.

Now draw line from point I. through B., and from A. to C., and make line I. B. same width as from A. to C. Round up shoulder one-half inch. Form gorge I. through J. Form scye as shown, from C. through E. F. and G. to B. Hollow shoulder seam of back slightly.

Now to complete draft, refer to directions for style of coat desired.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5

MORNING COATS.

					Vest.
3	17	13	19⁶	18¾	13½
1	19	13	32	16¾	26

Find shoulder scye and gorge points as directed on page 21.

1 to 2 is ½ inch always.

2 to 3 is natural waist, 4 is fashionable and 5 is full length and ½ inch.

6 is 2¼ from 3, or to taste.

7 is suppression measure from 6 (see directions for getting suppression).

8 is width of sidebody to taste, say 4½.

9 is ¼ inch for each inch difference between breast and waist.

10 is ½ waist and 2¼ inches as applied from 3 to 6, 7, to 8 and 9 to 10.

11 is 1¼ inches from 10.

12 is 1½ inches below D.

13 is breast measure and 2 inches from 12.

14 is 1¼ inches from 13.

Draw lines 10, 13 and 11, 14.

Form shoulders, scye, gorge and sideseams of back and sidebody.

15 is found by sweeping from dot opposite 4 by top of sidebody.

16 is got by sweeping from 15 by 22, which is 1¾ back of shoulder point.

Place corner of square on 15, long arm on 16. Mark up ⅝ at bottom of under arm, cut as to star, going down on short arm 9 inches. Mark out ⅝, as from 17 to 18; round out ½ inch for skirt.

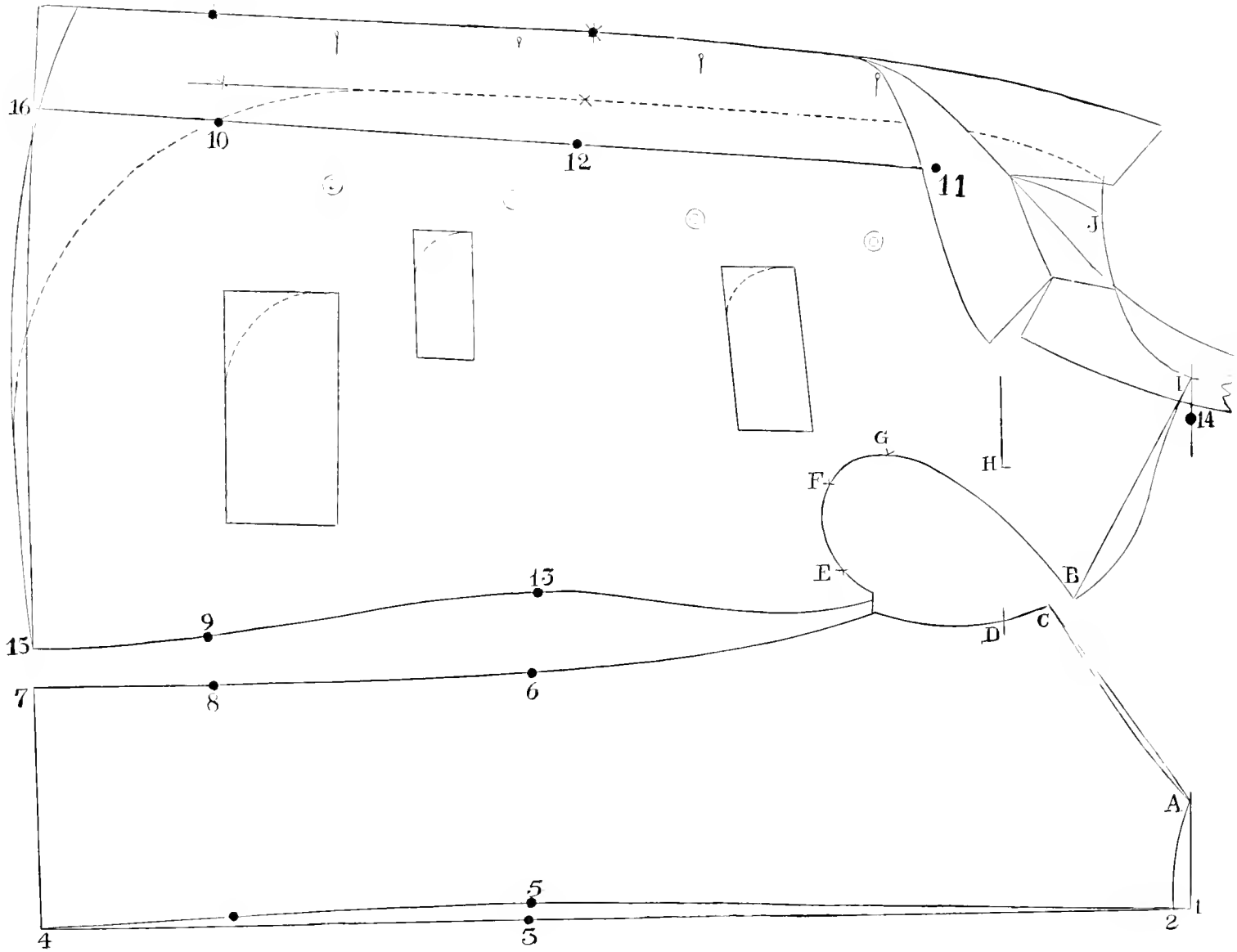
Draw line from 15 to star and to 16. Round up top of skirt as shown.

15 to 20 is ½ inch longer than 4 to 5.

16 to 21 is ½ inch shorter than 15 to 20.

19 is 1¼ in from one.

Get back skirt spring by placing straight edge on 19, running through 4 to 5. Run sideseam from 6 parallel with 4 and 5.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SACK COATS.

					Vest,
3¼	16	12½	19	18	13
1¼	28	12½	31	16	25
				18½	

Find shoulder seye and gorge points as directed on page 21.

1 to 2 is ½ inch always; 3 is natural waist from 2; 4 is full length and ½ inch.

5 is ½ inch from 3.

6 is ⅓ breast measure from 5.

Square down to 7.

Form back.

8 is 9 inches down from 6.

Apply suppression measure from 8 to 9.

10 is seat measure and 3 inches from 8 and 9.

11 is breast and 2 inches from center of back.

Draw line 10, 11.

13 is ½ waist and 2¼ inches from 5, 6 and 12.

Form side seam as shown.

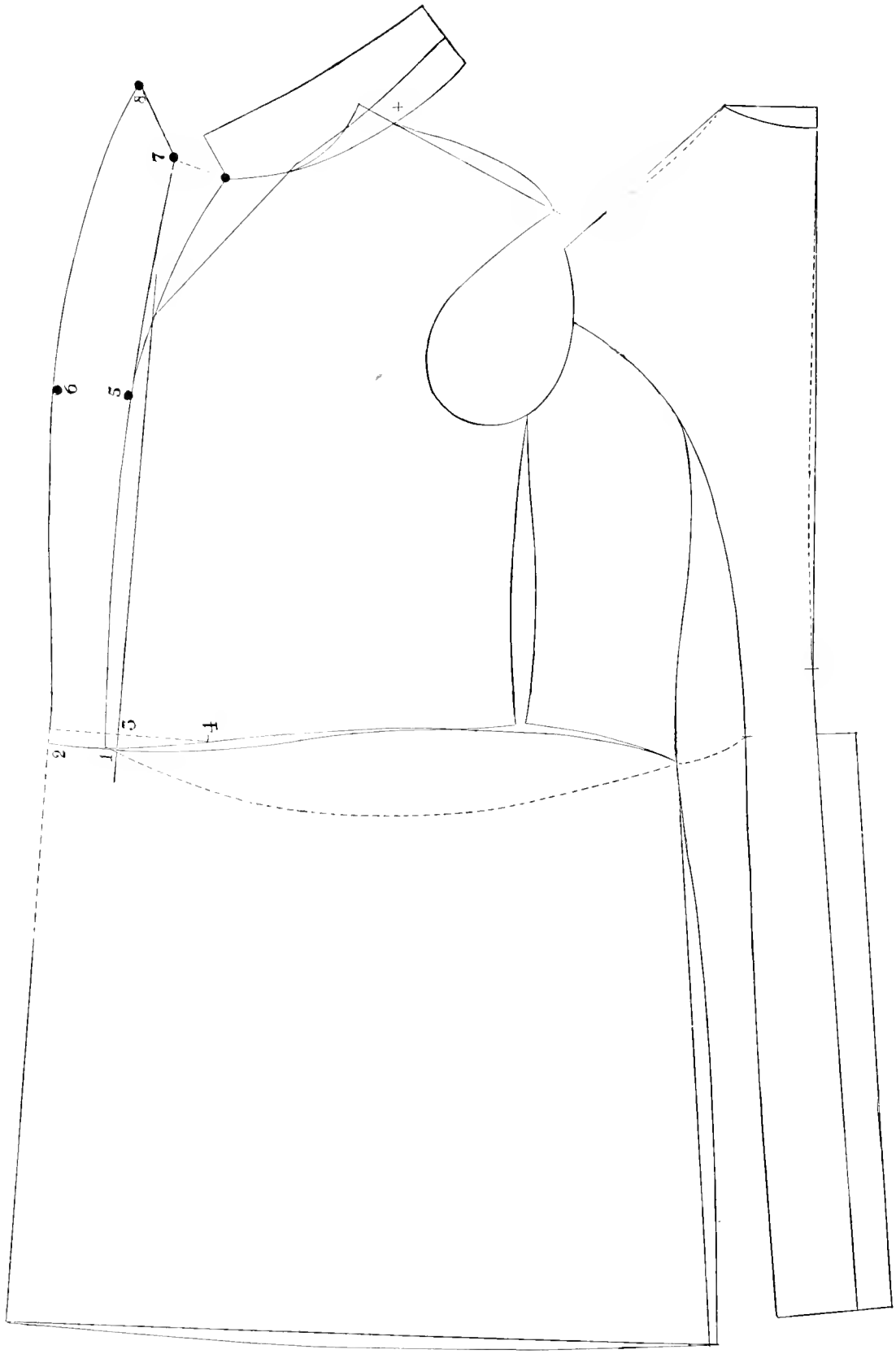
If under arm cut is used, close top of sidebody and back.

Sweep from 15 to 16 by shoulder point.

Draw line from 15 to where sweep crosses at 16.

Add 1¼ inches for Single, as shown by dotted lines, and from 2½ to 3 inches for Double Breasted, taking out V at J.

For Box coats, straighten side seam to taste.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4
3
2
1

FROCK COATS.

Draft the same as for Morning Coat, adding on ¾ inch to breast line, rounding up through 5 to gorge point.

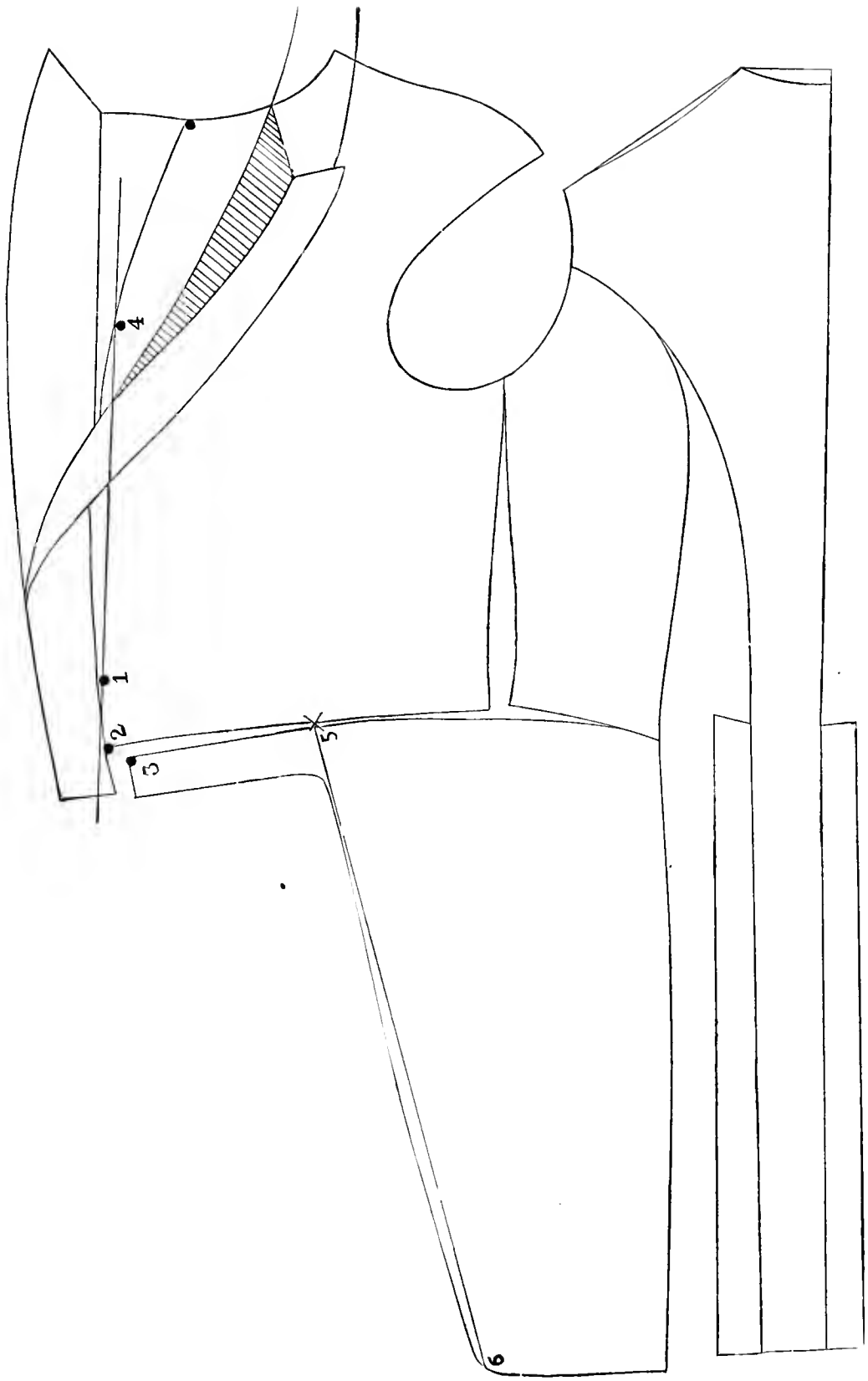
To get front spring of skirt, go up from where sweep crosses front line ½ inch, as at 3, and back 5 inches, as from 3 to 4.

Place square with corner touching edge of lapel, and short arm extending though 3 and 4, as shown by dotted lines.

Form top of skirt as shown.

For lapel, sweep from gorge point to 7 by 5.

1 to 2 is 2¼; 5 to 6 is 2½; 7 to 8 is 2¼.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6

DRESS COATS.

Draft the same as for Morning Coat.

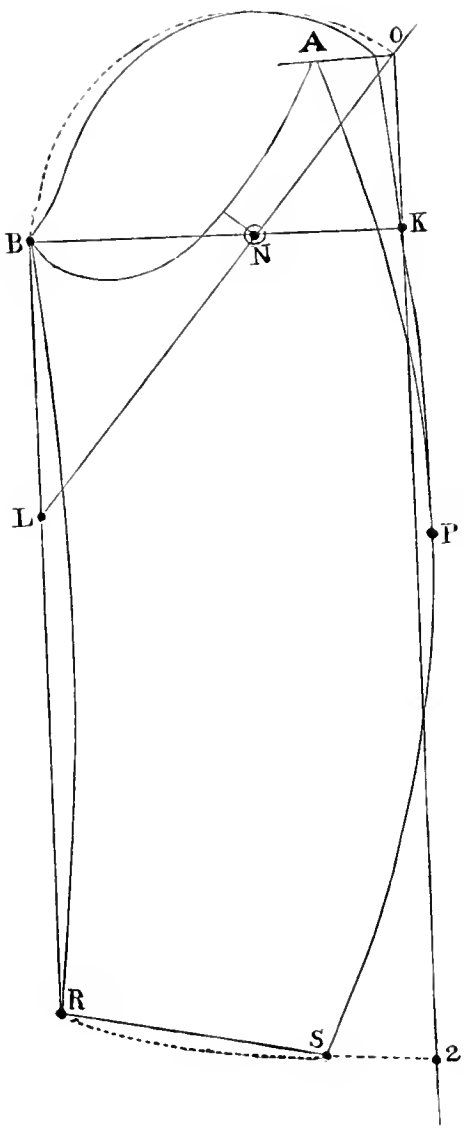
X is $\frac{2}{3}$ breast measure from back line.

6 is 6 inches from spring line.

Draw line from 5 to 6 and round out as shown, from X. Drop $\frac{3}{4}$ inch to 3.

2 is $\frac{1}{2}$ inch back from front line. Round out from 2, $\frac{3}{4}$ inch between 1 and 4 to nothing at gorge.

Make strap of skirt $1\frac{1}{4}$ inches wide and form as shown.


A
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K
L
P
R
S
2

SLEEVE FOR 18 SCYE.

Square from A to O, and from O to K.

O to A is 1¼ inches always.

Mark size of scye on K=18,

Square across from K to B.

O to B is ½ of scye=9.

Place N on B and square down.

Mark size of scye on L 18.

Draw line from O to L.

N is where line crosses K B.

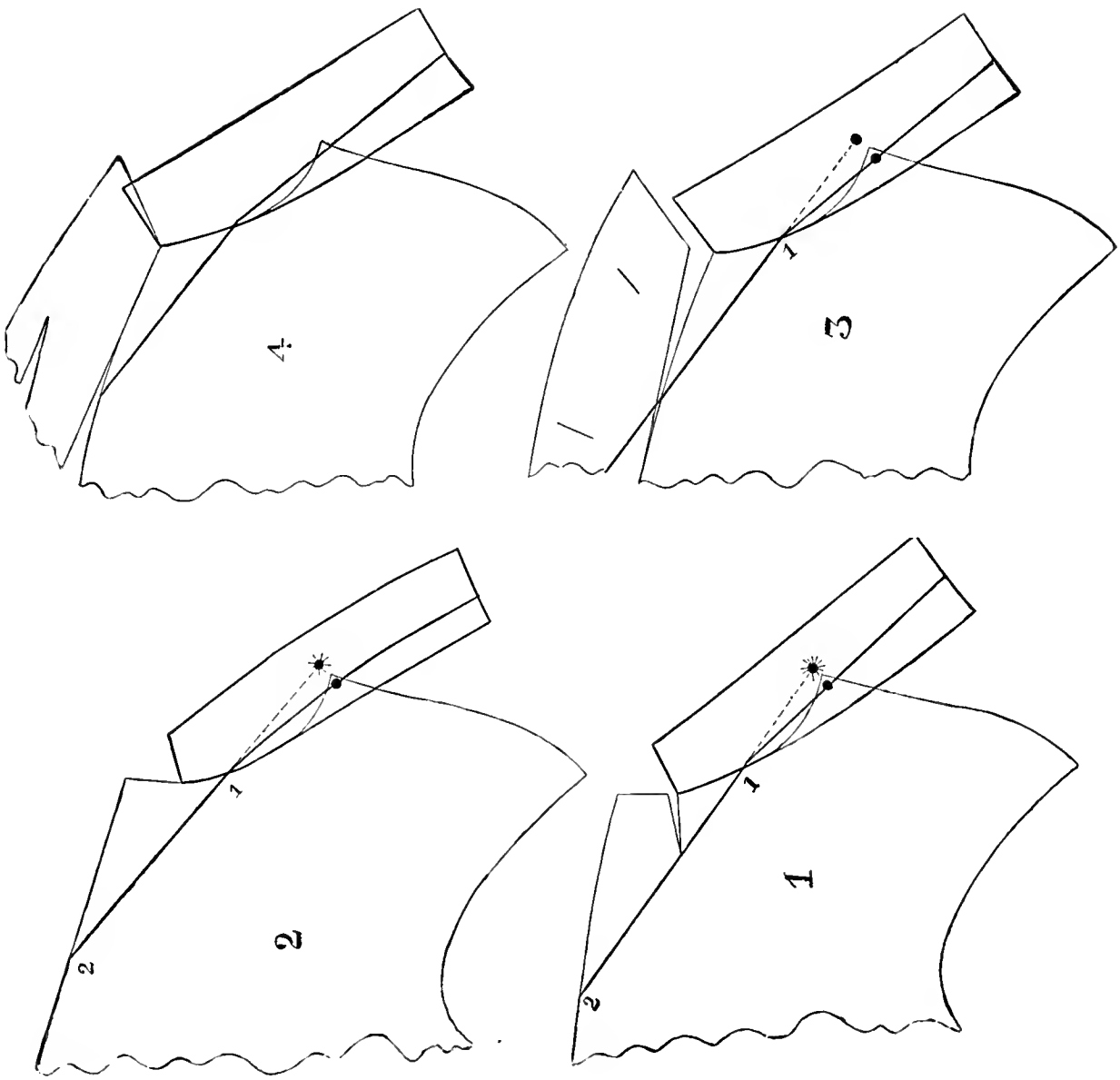
Sweep from O to B by N for top of sleeve (see dotted line), and form as shown, going in ½ inch from O.

Apply width of back to O; find length to elbow at P, and full length and ½ inch to 2.

Sweep by half way between N and K, from 2 to R, for bottom of sleeve.

R, S is size of cuff.

Form as shown, going out ½ inch at P.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1
1
2

COLLARS.

DIAGRAM 1.

Draw the crease line for lapel from ¼ inch in advance of the shoulder point to end of roll, as from * to 2.

Draw the crease line for collar from point 1 through the dot, which is ¼ inch back of the shoulder point. The stand is 1⅛ inch and the leaf 1¼.

All collars are drafted in the same way.

DIAGRAM 2.

For fat men with short necks, draft the collar as follows:

Crease line for lapel is from * to 2.

Crease line for collar is *curved* from 1 through the dot.

Make the stand ¾ inch and curve as represented.

DIAGRAM 3.

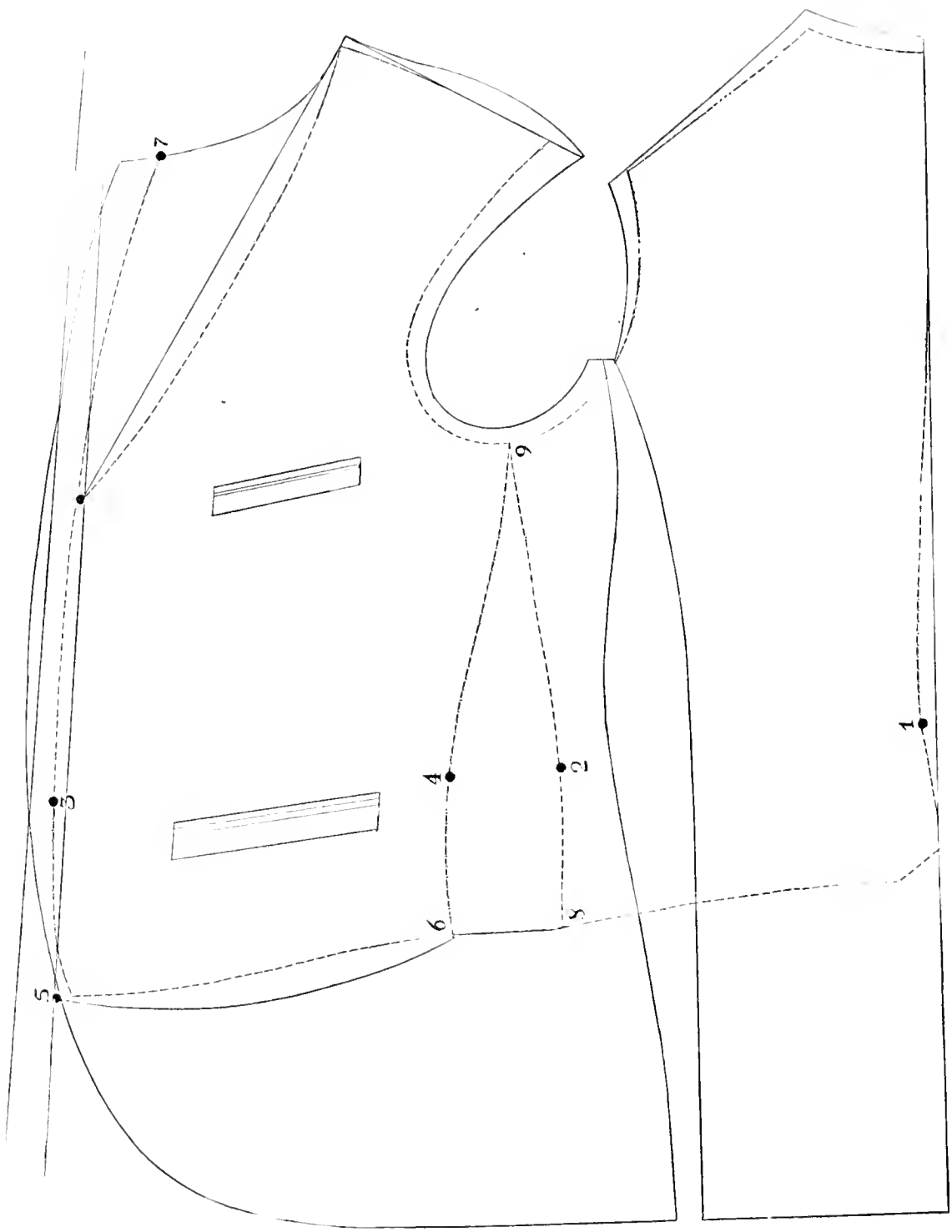
For Double Breasted Frocks, draw crease line of lapel from the * to end of roll, as to 2.

Draw crease line of collar from point 1 through the dot.

To obtain the end of roll, place lapel even with forepart opposite the hole to which it is desired it should turn, as represented.

DIAGRAM 4.

To get the right angle for end of collar, place the lapel in a closing position, with forepart at end of gorge, and shape end of collar to overlap it ¼ inch.


7
9
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4
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6
5
5

TO DRAFT VEST FROM COAT PATTERN.

1 is ½ inch in from waist point.

2 is ½ waist measure and 1 inch from 1.

3 is ½ inch over breast line.

4 is ½ waist and 1 inch from 3.

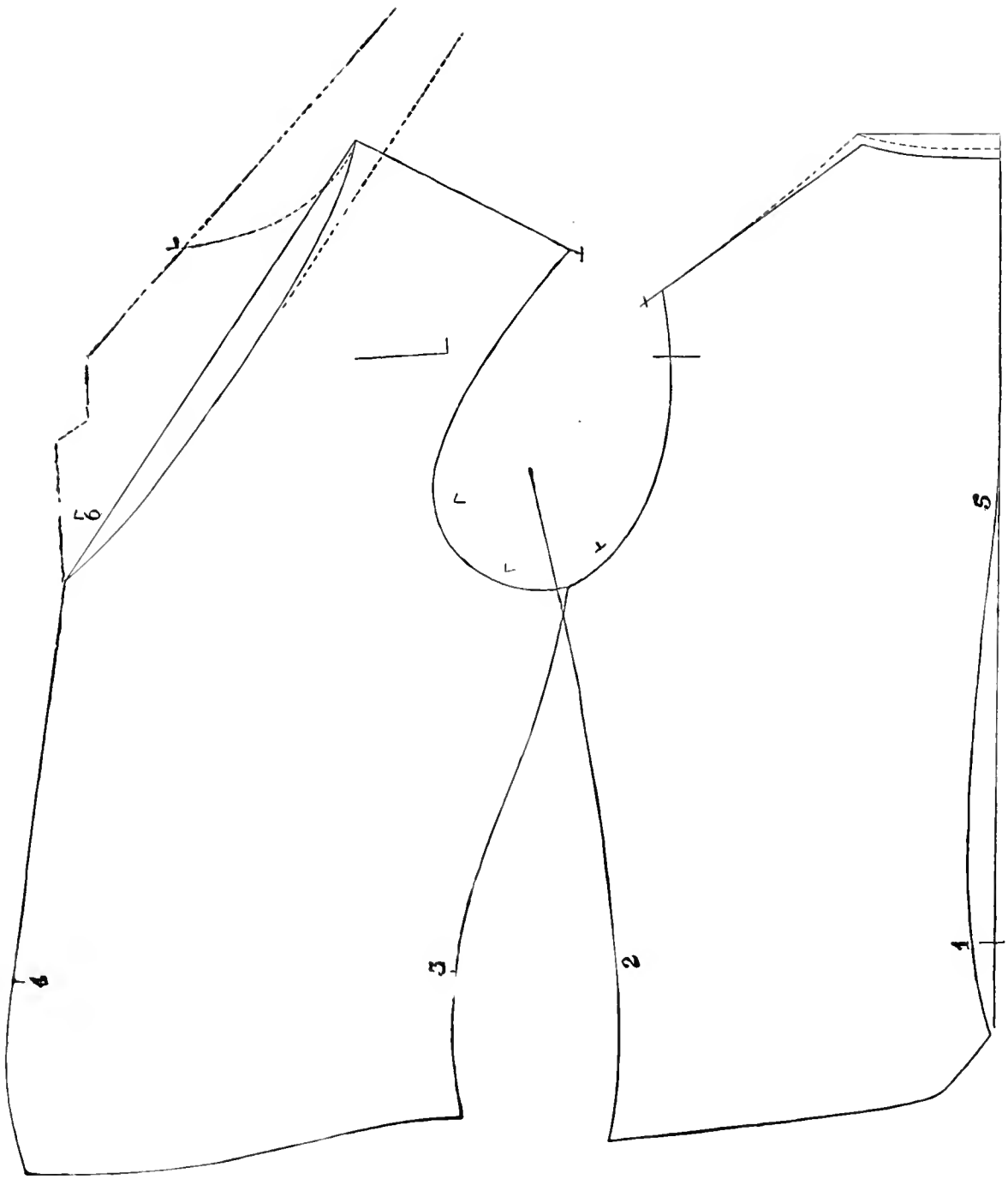
● Dot is open and 1 inch.

5 is full length and 1 inch.

Sweep from 5 to 6 by 7. 6 to 8 is swept by 9.

Form as shown by dotted lines, dropping ¼ inch from top of back, and taking ¾ inch off width of shoulder and enlarging scye.

To find open and full length, measure top of back and apply on shoulder point, adding 1 inch to measures for make up.



Separate Vest.

TO DRAFT SEPARATE VEST.

Find shoulder gorge and scye points as for a coat.

Top of back to 1 is natural waist.

1 to 2 is ¼ waist and 1 inch.

2 to 3 is suppression measure and ¼ inch for each inch difference between breast and waist.

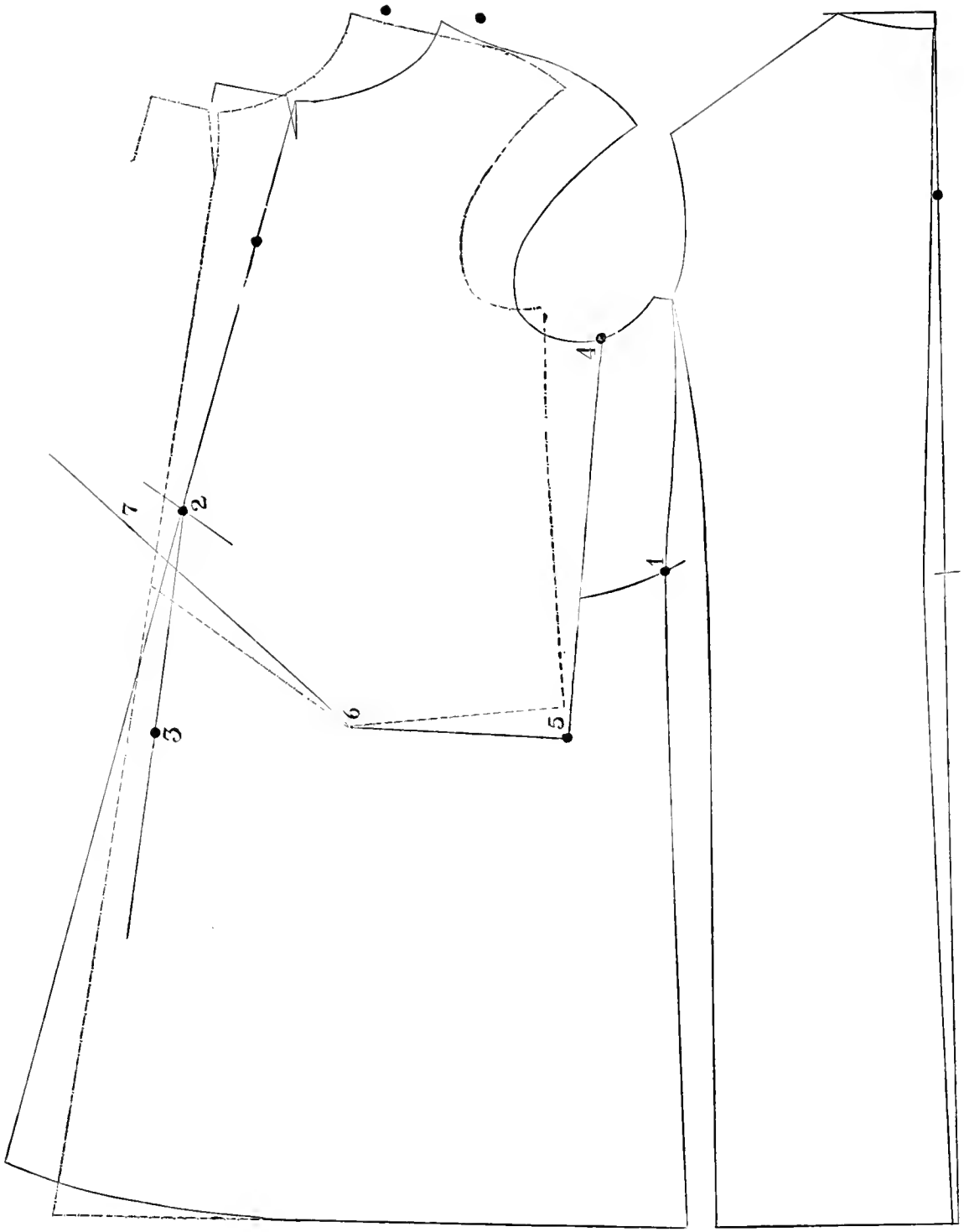
3 to 4 is ¼ waist and 1 inch.

5 to 6 is ½ breast measure and 2¼ inches.

Draw line from 6 through 4.

Apply open and full length measures to shoulder point, adding 1 inch. Sweep bottom from gorge point. Narrow shoulder straps ¾ and enlarge scye ½.

Form side seams and hollow back as shown on plate.


1
2
3
4
5
6
7

FAT MAN'S COAT.

Begin by drafting as for an ordinary Sack, only go in the suppression at the waist, applying waist measure from that and running spring line parallel with back line.

Sweep from 1 by 1¾ back of shoulder point.

Where sweep crosses breast line, apply corner of square on 2, letting long arm touch 1. Mark down as to 3.

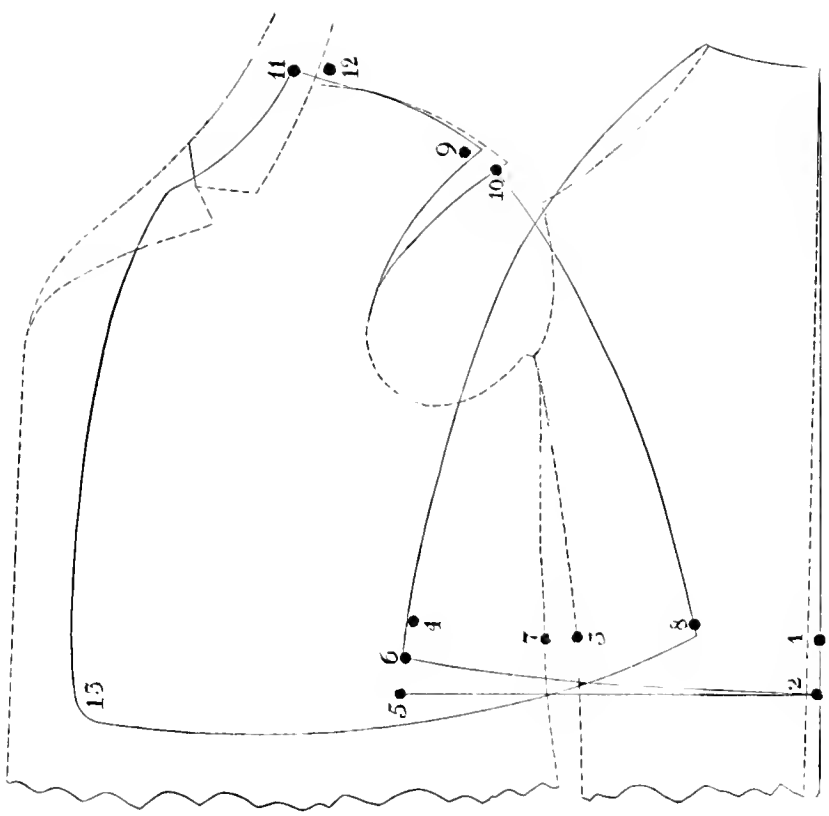
Measure the distance from 3 to front line.

Now cut forepart through from 4 to 5, 6 and 7, and lap from nothing at 6 to dotted lines at 7 the amount of distance from 3 to breast line.

Form front as shown by dotted lines.

5 to 6 is where the pocket goes in.

This will be found to throw a fullness where it is wanted without having to shrink the edges, and it also does away with the surplus drapery in skirt.


11
12
9
10
4
7
3
8
1
6
2
5
13

TO DRAFT A CAPE.

Find full length from top of back to 2. Square across to 5. Round up from 2 to 6 1 inch.

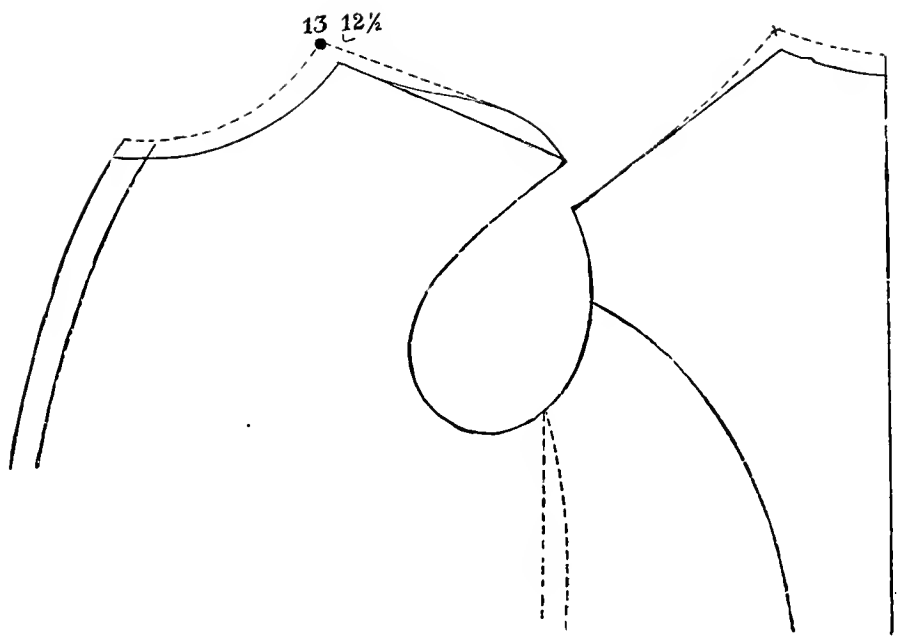
3 to 4 is 4½ inches.

Form from 6 to top of back.

7 to 8 is 4½ inches.

Measure length of side seam of back and apply from 11 to 9 and 10 to 8.

Sweep from 8 by 12, which is 1 inch back of shoulder point, and form as shown.



SHORT NECK AND HIGH SHOULDERS.

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DISPROPORTION.

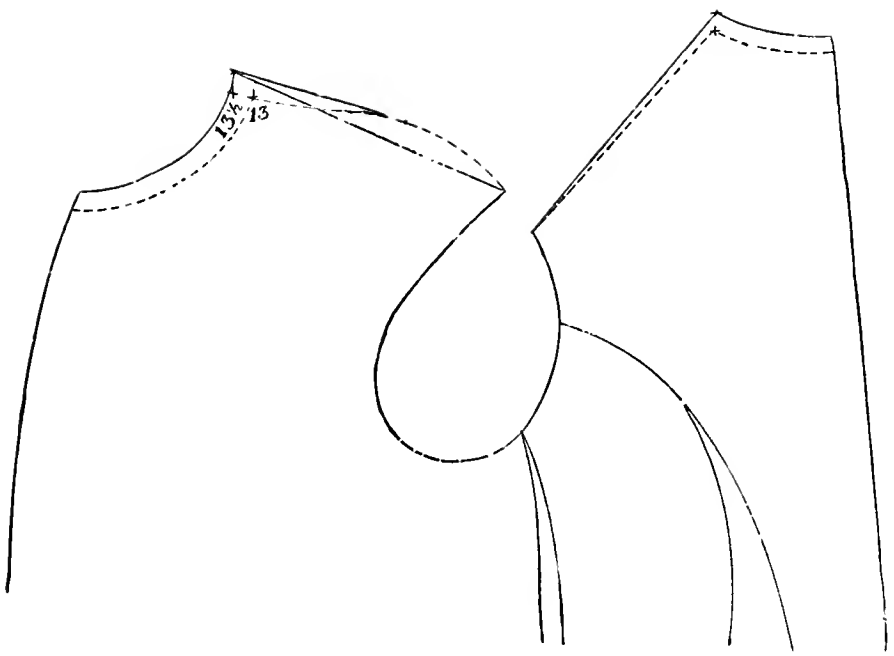
SHORT NECK AND HIGH SHOULDERS.

As in the last, the only difference occurs in the shoulder and gorge points.

EXAMPLE.

Lower shoulder, 13; upper, 12½

Mark both sizes on Scale I, or shoulder point. Whatever the distance between the two measures, drop that amount below the 12½ or upper shoulder measure. This has the effect of dropping the point down and back, as shown by solid lines on plate. The gorge point also drops down a corresponding amount, and the top of back does the same.



Long Neck and Sloping Shoulders.

DISPROPORTION.

LONG NECK AND SLOPING SHOULDERS.

When there is a difference between the upper and lower shoulder measures, the only difference in drafting occurs in the shoulder and gorge points.

EXAMPLE.

If the upper is 13½ and the lower 13, mark both sizes on Scale I, and then, whatever the distance between 13 and 13½, raise the same amount over 13½ and form shoulder from that point, as shown by solid lines on plate. Also raise the gorge and top of back a corresponding amount.

ALTERATIONS.

A FEW REMARKS TO YOUNG CUTTERS.

If the back seam of a coat appears short, thus causing wrinkles from top of sidebody to front of hips and an inclination to kick off behind, the necessary alteration is to drop the sideseam of forepart until wrinkles disappear. This will necessitate the shortening of forepart from sideseam to nothing at edge at bottom, and also the taking off shoulder seam of back from nothing at shoulder point whatever amount the back has passed up at top of sidebody. This latter will do away with the surplus cloth at back of scye caused by the dropping of sideseam. This same alteration may be effected by shortening shoulder-strap from nothing at back scye, but will necessitate the taking off from edge from nothing at breast to bottom, and the deepening of gorge, which in the case of a finished coat is not practicable.

If a coat appears too long in back, and has a tendency to crowd up on neck and appear full between shoulders, throwing wrinkles from front of scye to waist point of back, the necessary alteration is to pass the back down at sideseam, cutting off the amount at bottom of back and at the top of sidebody of forepart. The same effect can be arrived at by lengthening shoulder-strap, but it entails so many other changes that it is a serious alteration, particularly as the effect is the reverse from the short back; that is, it will fall off at front, necessitating the taking off of spring and adding to forepart from bottom to nothing at breast, which in the case of a made-up coat would be an impossible alteration.

If a coat falls off at waist and breaks in front of scye, alter by passing shoulder point back, shortening the strap until coat lifts into place at waist. This will also ease scye. Cut off width of shoulder the amount it passes out at back scye and put in a piece at gorge, unless there has been an inlay left, in which case it can be let out until it reaches top of back at shoulder point. Also deepen the gorge as much as necessary. This is equivalent to taking off from blade down through the sideseam and adding on to front from waist to nothing at breast point, or to straightening shoulder on draft by moving shoulder point forward and down and deepening gorge.

If a coat breaks from shoulder point to scye, but is all right in the balance, the collar may be on too short, but if not, rip out shoulder seam and let the strap pass out at back scye until breaks disappear, and put in piece at gorge. The trouble is the shoulder has been cut too crooked, but short enough in strap to hold the coat in at waist.

If a coat throws a bulge at bottom of front scye, but is otherwise all right, rip out shoulder and pass forward on back, taking off at gorge point and letting out strap at scye until it becomes same width as back. The coat has been cut too straight in shoulder, but long enough in strap to balance.

If a coat catches from front of scye to seat, but is otherwise all right, it requires more spring, or the same may be caused by too tight a scye.

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